



July, 2013

Dear Educators,

On behalf of all of MCESA, we are excited that you are using our content specific assessments in your school or district. We sincerely hope that the assessments help you to measure student achievement and provide useful information about student learning.

Attached are the item specifications that accompany each particular assessment. These item specifications can serve as a useful tool for curriculum mapping activities. To support your use of items specifications, we have a few important points to consider.

- The item specifications were written for a very specific audience and purpose. They serve as a bridge between the standards and the assessment. The item specifications define for test writers what counts as testable content from the standards. They delineate what could appear on a test or what should not appear on a test. Item writers used the item specifications to write test items.
- The specifications may use *i.e.* or *e.g.* when listing testable content. *E.g.* means that these things are eligible to be included on the assessment, but the test writer is not limited to them. They are examples. *I.e.* means that the test content is limited to only those items listed.
- Although the item specifications show that certain standards are not addressed on the MCESA content specific (multiple choice) assessment, this does not mean that teachers are not responsible for teaching those standards. Teachers are responsible for teaching all of the state standards.

For more information about how to use item specifications, please refer to the MCESA Assessment webpage for webcasts that explain in detail the assessment development process and the use of item specifications. Also look for announcements about face-to-face workshops related to instruction or assessment use. <http://education.maricopa.gov/site/Default.aspx?PageID=263>

Sincerely,

MCESA Assessment Department

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

Code	Content Statement	Item Specifications	Depth of Knowledge Essence
S1C1-101	Maintaining a steady beat with auditory assistance (e.g., metronome, clapping, tapping feet, and instruments).	Requires performance/aural assessment	
S1C1-102	Adjusting and matching pitches.	Requires performance/aural assessment	
S1C1-103	Singing with proper posture with frequent prompting.	Requires performance/aural assessment	
S1C1-104	Recognizing breathy, glottal, and coordinated onsets and releases and developing ability to use coordinated onsets and release with frequent prompting.	Requires performance/aural assessment	
S1C1-105	Using the articulators to produce clarity of consonants and purity of vowels with frequent prompting.	<p>Students will identify how articulators are used to create/modify vowels and consonants.</p> <p>Articulators: lips, tongue, teeth, and throat.</p> <p>Students will identify pure vowel sounds.</p> <p>Students will distinguish between pure vowel sounds and diphthongs.</p> <p>Items may assess knowledge of vowel and consonant sounds without making reference to use of articulators (e.g., “Which word contains a pure vowel sound?”).</p>	<p>DOK 2</p> <p>DOK 1</p> <p>DOK 2</p>
S1C1-106	Developing an awareness of singer’s resonance by describing the sensations that occur to produce a clear and free tone with frequent prompting.	Requires performance/aural assessment	
S1C1-107	Recognizing and using chest, head, and/or falsetto registrations appropriately with frequent prompting.	Requires performance/aural assessment	

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

S1C1-108	Singing a vocal part while maintaining a balance of volume and blend of vocal quality with other members of the same section utilizing level 1-3 choral literature in a standard choral formation.	Requires performance/aural assessment	
S1C1-109	Singing a variety of choral music representing various genres (e.g., classical, spirituals, folk songs, jazz, mariachi, African) in unison and two parts at a difficulty level of 1-3 on a scale of 1-6.	Requires performance/aural assessment	
S1C1-110	Singing a variety of music literature with appropriate, dynamics, timbre, tempi, phrasing, articulation balance, and blend with frequent assistance from teacher.	Requires performance/aural assessment	
S1C1-111	Responding to basic conducting gestures.	Requires performance/aural assessment	
S1C1-112	Singing music in 1-3 different languages with correct pronunciation.	Requires performance/aural assessment	
S1C1-113	Singing a cappella in rehearsal settings (e.g., warm ups, rounds).	Requires performance/aural assessment	
S1C1-114	Singing and performing level 1-3 literature from memory.	Requires performance/aural assessment	
S1C1-115	Using technology and multimedia to enhance knowledge and application of vocal technique (e.g., recordings, instructional DVDs, computer applications).	Students will identify appropriate ways to use technology to enhance learning. Examples of ways to use technology: watching another choir perform on a website such as YouTube; watching a vocal technique DVD; listening to CDs; and recording a performance as a self-assessment tool.	DOK 2
S1C2-101	Adding simple instrumental accompaniments (e.g. hand percussion instruments or solo instrument) singing, using choir members when feasible.	Requires performance/aural assessment	

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

S1C3-101	Using appropriate improvisation techniques when required by the literature (e.g., jazz, gospel, aleatoric, blues).	Requires performance/aural assessment	
S1C4-101	Composing a variation of a theme by replacing or changing some of the note values and/or pitches.	Requires performance/aural assessment	
S1C4-102	Describing how the changing elements of music (e.g., dynamics, tone color, and tempo) can affect the style of the music.	e.g., styles: country, pop, choral, rap, musical theatre *This standard is best assessed aurally with a listening example Students will infer a musical style based on a description of vocal tone color as well as instrumentation. e.g., styles: country, pop, choral, rap, and musical theater.	DOK 2
S1C4-103	Using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).	Requires performance/aural assessment	
S1C5-101	reading, performing, identifying and notating whole, half, dotted half, quarter and eighth notes and rests in simple meters.	Students will identify notes and rests (whole, half, dotted half, quarter, and eighth). Students will complete incomplete measures using notes and rests. Students will determine if a measure has the proper amount of beats based on time signature (in 2/4, ¾, and 4/4 time only). Dotted half rests may be used as distracters, but should not be used as correct answers.	DOK 1
S1C5-102	Reading, singing, identifying, and/or notating a series of pitches within a major scale utilizing mostly stepwise motion and beginning work on intervals of 3rds, 5ths and octaves.	Students will identify the predominant pattern of movement within a melody (by step, skip, or repeat).	DOK 1 DOK 2

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

S1C5-103	identifying and utilizing basic score symbols (e.g., fermata, repeat signs and double bar lines, note names) in 1 or 2 part literature.	<p>Students will identify note names on either treble or bass clef. Note names will not include ledger lines except for middle C. Use of whole, half, dotted half, quarter, and eighth notes is appropriate.</p> <p>Score symbols will only include:</p> <ul style="list-style-type: none"> • Fermata • Repeat sign • Double bar • Treble clef • Bass clef • Breath mark • Crescendo • Decrescendo • Piano • Mezzo Piano • Mezzo Forte • Forte • Ritardando • Note names <p>Articulation marks such as legato and staccato may be used as distracters.</p>	DOK 1
S1C5-104	Singing major scales and identifying whole and half step patterns.	<p>Test will not have the students sing.</p> <p>Students will identify the sequence of whole steps and half steps in a complete scale (W-W-H-W-W-W-H).</p> <p>Items may use notation examples and note names. Scales presented in musical notation may be written in either the treble clef or the bass clef, but not in both simultaneously.</p>	DOK 2
S1C5-105	Sight-singing melodies with stepwise motion and intervals of 3rds, 5ths, and octaves utilizing a methodology (such as solfège or numbers).	Requires performance/aural assessment	

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

S1C5-106	Sight-singing examples or literature in unison or two-part homophonic texture.	Requires performance/aural assessment	
S1C5-107	Using technology and multimedia to enhance knowledge and application of reading and notating music (e.g., recordings, instructional DVDs, computer applications).	Requires performance/aural assessment	
S2C1-101	Recognizing the relationship between music and various functions/events (e.g., specific to content area).	Requires performance/aural assessment	
S2C1-103	Recognizing composers' motivations for creating the music being performed by the students.	Students will identify sources to determine a composer's motivation to write music. Examples include: talking with choral director, Internet, composer's website, editor's/composer's comments in the preface of the piece of music, program notes, and music resource materials.	DOK 2
S2C1-104	Recognizing and applying the relationship between rhythm and mathematics as it occurs in the repertoire.	<p>Students will complete mathematical problems in which they will add note values together using whole, half, dotted half, and quarter, and eighth notes.</p> <p>Students will complete mathematical problems in which they will add rest values together using whole, half, dotted half, quarter, and eighth notes.</p> <p>It will be stated that a quarter note equals one beat.</p> <p>Answers should only be given in numerical values.</p>	DOK 2
S2C1-105	Recognizing the connections between music and other content areas as encountered in the repertoire.	Content will not be assessed here. It is being addressed through S2C1-104 and S2C1-106.	
S2C1-106	Exploring the connections between choral text and language arts and social studies (choral only).	<p>Students will identify valid reasons to explore the relationship between music and language arts and social studies.</p> <p>Possible reasons include historical context of who performed the piece, why the piece was performed, where the piece was performed, and when the piece was performed.</p>	DOK 1

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

S2C1-107	Describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, and bowings).	<p>Vocal production only</p> <p>Due to S1C1-105, this standard should only address posture and breathing.</p> <p>Students correlate posture to overall sound.</p> <p>Students correlate diaphragmatic breathing to overall sound.</p> <p>Physical use of articulators covered in S1C1-105: students correlate throat to overall sound (soft pallet, tongue, and relaxed vocal mechanism).</p>	DOK 2
S2C1-108	Analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.	Requires performance/aural assessment	
S2C2-101	Investigating the origins and development of instrumental/vocal music.	Students will focus on generalized origins, including but not limited to: folk, sacred/secular, and patriotic. "Genre" and "origin" should not be used interchangeably within items; items should focus on one or the other.	DOK 1
S2C2-102	Identifying and comparing a varied repertoire of music from diverse genres and musical styles.	Requires performance/aural assessment	
S2C2-103	Playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	Requires performance/aural assessment	
S2C2-104	Identifying and applying appropriate audience behavior in the context and style of music being performed.	<p>This standard should only address audience behavior because performer behavior is addressed in S3C2-104.</p> <p>Identify appropriate behaviors between formal and informal performances.</p> <p>Examples of appropriate behavior include: sit quietly, cell phones off, and do not exit performance space prior to its ending.</p> <p>Examples of inappropriate behavior include: use of cell</p>	DOK 2

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

		<p>phones, talking during a concert, exiting the performance space prior to its end, children out of control, videotaping the concert, and cheering/shouting/whistling after the song's end.</p> <p>Examples of performance styles:</p> <p>Formal: choral, symphonic, concert band, recital, opera, music theater, etc.</p> <p>Informal: pop, rock concert, club performances, pep band, etc.</p>	
S2C2-105	Identifying the composers of the works being sung/ played.	Requires performance/aural assessment	
S2C2-106	Identifying various roles of music in daily experiences.	<p>Students will recognize the purpose of music in daily life.</p> <p>Also addressed in S2C3-103 (universal themes: contrast/conflict/emotion with examples).</p> <p>Examples: make people spend more in stores, make people move faster/slower, calm or excite people, entertain vs. educate, support or emote emotion (e.g., film music), enhance a story, advertise with jingles, provide memory aids (phone numbers/addresses), and help concentrate or cause distraction.</p>	DOK 2
S2C2-107	Identifying the musical characteristics that make a piece of music appropriate for a specific event or function.	<p>Student will determine the appropriate selection of music for a given event.</p> <p>Examples of music: jazz, madrigal, patriotic, pop, holiday secular, holiday sacred, gospel, sacred text, renaissance, baroque, classical, romantic, modern, and 20th century.</p> <p>Examples of events: formal concert, informal gig, background music, talent show, school assembly, hired out by organization, pop concert, rock show, elementary school,</p>	DOK 2

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

		feeder school, solo and ensemble festival, choral competition, choral festival, Renaissance festival, and church event.	
S2C3-101	Explaining their musical preference for specific musical works and styles.	Requires performance/aural assessment	
S2C3-102	Identifying the roles and impact music plays in their lives and the lives of others.	Requires performance/aural assessment	
S2C3-103	Identify the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	Assessed in S3C2-101 **Assessed on performance test as well	
S2C3-104	Identifying and explaining music preferences (I like it because...)	Requires performance/aural assessment	
S3C1-101	Listening to music from various cultures and genres.	Requires performance/aural assessment	
S3C1-102	Identifying the musical characteristics that make a piece of music appropriate for a specific event.	Requires performance/aural assessment	
S3C1-103	Identifying the sounds of the instruments/voices specific to their ensemble.	Requires performance/aural assessment	
S3C1-104	Identifying instruments/voices by family/voice type.	This test will not include instruments. Students will identify voice types that include soprano, alto, tenor, and bass by vocal range based on: Soprano: highest female voice. Alto: lower female/unchanged male voice. Tenor: highest male voice/low female voice.	DOK 1

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

		<p>Bass: lowest male voice.</p> <p>Voice parts should not be identified by gender.</p>	
S3C1-106	Using appropriate terminology to describe and explain music.	Students will identify the correct definition for the following terms: a cappella, accompanied, syncopation, slur, tie, pitch, aural, beat, composer, conductor, diction, ensemble, intonation, time signature, key signature, octave, notation, phrase, range, repertoire, rhythm, round (canon), style, vibrato, step-wise, interval, staccato, and legato.	DOK 1
S3C1-107	Identifying the elements of music in the repertoire.	<p>Identify the elements of music affected by the symbols.</p> <p>Understanding musical elements in context of a score (authentic, two-staff examples are preferred for this item type).</p> <p>Items will generally emphasize the relationship between a score symbol and the effect it creates within a piece of music.</p> <p>This PO may also be assessed aurally.</p>	<p>DOK 1</p> <p>DOK 2</p>
S3C1-109	Identifying their role (e.g., melody, harmony, accompaniment, and foreground/background) within the texture of the ensemble.	<p>Given a role, students identify their purpose in the overall sound.</p> <p>Example: melody: featured, foreground; harmony: not featured, supportive of melody, and background.</p>	DOK 1
S3C1-110	Identifying whether an instrument/voice is in tune by listening to a pitch reference.	Requires performance/aural assessment	
S3C1-111	Identifying the expressive qualities (e.g., dynamics, tempo, phrasing, and vibrato) of music.	Given a musical excerpt (which includes: dynamic markings, tempo markings, articulation markings, and phrasing) students will identify some of the expressive qualities of music.	DOK 2

Choir (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

S3C1-112	Listening to musical examples with sustained attention.	Requires performance/aural assessment	
S3C2-101	Identifying the characteristics that evoke a temperament or mood in a piece of music.	Given a musical excerpt using text, dynamics (use soft and loud), rhythm (use series of eighth notes or series of half notes, and tempos (use fast and slow), major/minor, tone color, and metronome markings, students will be asked to identify the mood in the music.	DOK 1 – Identify characteristics of a specific mood of music DOK 2 – Infer mood from a given list of characteristics
S3C2-102	Using teacher specified criteria to evaluate a musical performance.	Requires performance/aural assessment	
S3C2-103	Showing respect for personal work and the work of others through appropriate critique.	Requires performance/aural assessment	
S3C2-104	Evaluating the effect of audience and performers' behavior on the performance.	This standard should only address performer's behavior because audience behavior is addressed in S2C2-104. Identify appropriate behaviors between formal and informal performances. Examples of performance styles: Formal: choral, symphonic, concert band, recital, opera, music theater, etc. Informal: pop, rock concert, club performers, pep band, etc.	DOK 2
S3C2-105	Reflecting on the experience(s) of their performance and the performance of others.	Requires performance/aural assessment	